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that head, it is proper that we should give place to the "Evening Post's" remarks on Mr. Peale's lecture, correcting an error into which the artist was led, and into which we fell by placing reliance on Dunlap's statements, in regard to the number of sittings which Washington gave to Stuart. The "Post" says:

"Mr. Peale, in his lecture, stated that Stuart painted two originals; the first he was dissatisfied with, and sold to Win. Stanley; the second was an unfinished head, now in the possession of the Boston Athenæum; and that from this head he painted the full-length portrait for the Marquis of Lansdowne, and all his other portraits.

"In Dunlap's History of the Rise and Progress of the Arts of Design in the United States, a standard work on the subject of art and artists in our country, is a very interesting memoir of Stuart and his works. It contains, however, an error in relation to Stuart's originals of Washington, which, probably, has misled Mr. Peale. He says (page 197):

"In the year 1794, Stuart painted his first portrait of Washington. Not satisfied with the expression, he destroyed it, and the President consented to sit again. In the second portrait he was eminently successful. He painted it on a three-quarter canvas, but only finished the head. When last I saw this, the only faithful portrait of the Father of our Country, it hung without frame on the door of the artist's painting-room, at his house on Fort Hill, Boston."

"Stuart himself corrected this error, and in the Evening Post of 18th March, 1853, was published Stuart's letter in regard to his originals. A correspondent then wrote as follows:

"It may set this question at rest to state that Stuart himself has given an account of all the portraits of Washington that he painted. A gentleman of Philadelphia has in his possession the originals of the following documents:

"Sir: I am under promise to Mrs. Bingham to sit for you to-morrow, at nine o'clock; and wishing to know if it be convenient to you that I should do so, and whether it shall be at your own house, (as she talked of the State House) I send this note to you to ask for information.

'I am, sir, your obedient serv't,

'GEO. WASHINGTON.

'Monday evening, 11th April, 1796.'

"This letter was endorsed, in Washington's hand-writing, 'Mr. Stuart, Chestnut-street.' At the foot of this manuscript are the following certificates:

"In looking over my papers to find one that had the signature of George Washington, I found this, asking me when he should sit for his portrait, which is now owned by Samuel Williams, of London. I have thought it should be his, especially as he owns the only original painting I ever made of Washington except one I own myself. I painted a third, but rubbed it out. I now present this to his brother, Timo. Williams, for said Samuel.

'G. T. STUART.'

'Boston, 9th day of March, 1823.

'Attest { J. P. Davis,
W. Dutton,
L. Baldwin.'

"N. B.—Mr. Stuart painted in ye *winter season* his first portrait of Washington, but destroyed it. The next painting was ye one owned by S. Williams; the third Mr. S. now has. Two only remain, as above stated.

'T. W.'

"The portraits referred to in the above note (T. W.) of the late Timothy Williams, are the three only originals Stuart painted. The *first*—painted in the winter—he "rubbed out;" the *second* was for Mrs. Bingham, and presented to the Marquis of Lansdowne, and bought by Mr. Timothy Williams from his executors, at the sale of his personal effects. The *third* is now in the Boston Athenæum.

"From the full-length portrait, belonging to the Marquis of Lansdowne, or rather a bad drawing of the original, Heath engraved that execrable likeness which has since been so extensively copied; and with its distorted mouth and care-worn brow, giving such a false impression of the immortal work of the eminent painter."

The number of "original" portraits of the great Patriot constantly increases; but it is very doubtful if there are really any more originals than what are referred to in this and in our previous article on the subject. Like all great subjects, it is a matter of self-interest to multiply the number of the professedly authentic pictures; but, as in the case of the works by the old masters, the purchaser must be extremely cautious about receiving the statements of an interested party—it is so easy to tell a very plausible story of the picture.

THE BEAUTIFUL.

O THOU whose deep thoughts in the far heavens are dwelling,

Who watchest the stars as a maiden her flowers,
Whose bosom with rapture unuttered is swelling,
While earth lies asleep through the lone dreary hours!

The veil that enfolded thy being may sever
Thy life from affections round others that twine;
Yet art thou not lonely, not lonely, for ever
The soul of the Beautiful dwelleth with thine.

And thou, little child, in the green meadow lying;
A rose-leaf at rest, when the winds have grown still,

Or after the humming-bird suddenly flying,
Or flushing with blossoms the foam of the rill:—
O! earth is not dark where thy footsteps are roving;

Not dark, where thy ringlets the wind waveth free;

Not dark, when thy laughter rings joyously loving
The Beautiful, surely, is mirrored in thee!

And thou, gentle woman, whose love is but sorrow,

When sorrow is troubled with deepest delight;
Whose life is a mist-wreath, that ever must borrow
Its hue from the skies, be it gloomy or bright—
'Tis well for thee, well, that the Beautiful, never
Forsaketh the heaven, where thou dwellest, alone;

Though darkened sometimes, thou art desolate never,

The heart of the Beautiful still is thine own!

O! Poet! O! Artist, when ye were created,
Heaven beamed with delight, earth smiled through her tears;

Creation that moment in silence awaited,
Then gave a new joy to the wide-rolling spheres.
Dear children of God! for the Infinite Lover,
Who smiles, and a world, as a flower, springeth new,

The One, the Eternal! was surely your father,
And the Beautiful claimeth its kindred in you.

Roseneath, Ohio.

M. F.

TENDENCY OF THE EARTH'S ORBIT.—
Professor MITCHELL, in one of his astronomical lectures, describing the gradual tendency of the earth's orbit to assume a circular form, used the following graphic illustration: "Its short diameter was gradually lengthening, and would continue so to expand until it should become perfectly circular, when it would again contract to its original shape and dimensions. And so the earth would vibrate periodically, and those periods were measured by millions upon millions of years. Thus, the earth will continue to swing back and forth and to and fro in the heavens, like a great pendulum beating the seconds of eternity."